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The

# Musical Journal

A MONTHLY  
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# The Musical Journal

JUNE, 1909.

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In our last issue we referred to the lamented death of the late Mr. J. P. Attwater, Mus. Bac. Dying at a comparatively early age, he was not able to make adequate provision for his wife and family. Many of his friends therefore have determined to raise a fund in his memory which will be devoted chiefly to the completion of the education of his children, and thus enable them to earn their own living. A Committee has been formed to carry out the scheme, with Mr. John Morrish, 55, Rodenhurst Rd., Clapham, S.W., as Hon. Sec. Subscriptions should be sent to the Treasurers of the fund, the London and South Western Bank, Ltd., High Street, Clapham, London, S.W., to be placed to the credit of the "Attwater Memorial Fund." We trust many of our readers will contribute to the fund, which deserves success, as Mr. Attwater was much beloved.

What is a "Musical Service"? It is generally understood to be a service in which music finds a

large place; in fact, it may almost be considered the chief feature. But evidently this is not the view of all church authorities. We recently heard of the deacons of a London church requesting the organist to arrange a musical service for one Sunday evening each month, a wish that was readily complied with. But when the occasion arrived, the deacons asked that one anthem might be sung *before* the service and another one *after*. To this arrangement the organist and choir objected, and very rightly so. What ideas of a *musical service* those deacons can have it is impossible to say.

We regret to note that so able and influential a man as the Rev. J. G. Greenhough "went for" musical services in no measured terms at the recent Baptist Union Meetings. He said he watched with growing pain the tendency to model their services after the model of the P.S.A. That institution was allowable, and even commendable, so long as it was a supplementary service, intended to bring the careless multitude under some sort of religious influence, but these things grew by what they fed on, and, if not sternly checked, they became a menace to their worship. They had now pleasant Sunday mornings, and pleasant Sunday evenings, not indeed called by that name, but the name did not alter the character of the thing. They called them musical services, but why "services" he could not imagine. They contributed nothing at all to the glory of God, they were merely concerts, or variety entertainments, with the names of the performers prominently advertised. The preacher was graciously allowed to give a five minutes' talk to add a touch of religion to the entertainment. All the really prosperous churches had steadfastly refused to lend themselves to these popular and musical devices. The churches that were alive to their calling, and had live voices in the pulpit, did not need them. They kept the choir in its proper place as the gracious servant and not the master.

Mr. Greenhough spoke for himself only. If he does not care for music, others do. That Musical Services attract outsiders is not disputed, and if they are brought into the church, the minister can talk to them and so influence them for good. But to say that the preacher is "graciously allowed to give a five minutes' talk" is not stating the case fairly. But right through his address, Mr. Greenhough was on the warpath, and many of his hearers were certainly not in sympathy with him.

Poor Milton Wellings has fallen on evil days. He is in great poverty, and attributes it to the music "pirates." Many of his songs, such as "Banbury Cross," "Tell me again," "Some Day," "At the Ferry," were exceedingly popular some years ago, and brought him a comfortable living. But when these pirates appeared, his income dropped immediately, and ever since he has had hard work to live even in the most frugal manner.

Milton Wellings has recently told the public how he came to write "Some Day." He says: "For a long time I could not set the words satisfactorily to music. I had been in the Isle of Wight with my wife; I left her there and returned to our country cottage in Berkshire. In the train I heard that a yacht had been wrecked off the Isle of Wight. I knew that my wife had intended to go yachting, and naturally I was anxious to know that she was safe. I wired, asking whether she was all right, but no reply came. Then every hour I dispatched a telegram; I must have sent eight or nine altogether—money was plentiful in those days. Still there was no news. Whilst I waited, in great distress of mind, these words in 'Some Day' appealed to me with peculiar force—

'Are you dead, or do you live?'

I worked throughout the night on the song, and whilst I wrote I suffered agony. When morning dawned, the manuscript was complete. Later on I had a telegram from my wife asking what was the meaning of all the wires I had sent her."

The dodges of the Suffragettes are never ending. At Bristol one of them hid herself in the organ in Colston Hall in which Mr. Birrell was to speak. As soon as the proceedings commenced, a shrill, piercing female voice disturbed the audience. After close searching the lady was found in the organ at the back of some of the pipes, and no time was lost in turning her out of the hall. The *Vox Humana* in that organ was not very tuneful. The reports do not say who the lady was, but probably it was *Clara Bella* or Clara some one else. Had she spoken to the chairman she would probably have disrespectfully addressed him as "*O boy*," and she would have insisted probably for more than the *twelfth* or *fifteenth*

time on the *principle* of "Votes for Women" being recognised. Truly these suffragettes are a queer mixture.

We have lately been much interested in looking over an old volume of musical compositions by Eliza Flowers. In it we found the very first setting of the now popular hymn, "Nearer, my God, to Thee." That hymn was written by Sarah Flowers Adams, who lived from 1805 to 1848, and her sister, Eliza Flowers, set it to music. Both ladies belonged to South Place Chapel, Finsbury, Eliza being organist there. The Setting is in song form with a refrain for chorus. The hymn has lived, and will continue to do so; but the sister's music to it is probably now quite unknown.

The 37th Annual Festival of the London Sunday School Choir will be held on the 16th June, at the Crystal Palace, when three concerts will be given. The first by five thousand Juvenile Singers under the conductorship of Mr. J. Wellard Mathews, when a selection of Part Songs, Action Songs, and Sunday School Music will be given. At 4 p.m., Jenkins' famous Mandoline and Guitar Band, the largest in the world, with soloists, will give a concert; and at 7 p.m., the great Handel Orchestra will be filled with a choir of 4,000 Adults with full band, conducted by Mr. William Whiteman, whose selections from Mendelssohn's "St. Paul," Gounod's famous Calvary March from the "Redemption," Purcell's "Come if you dare," Anthems by Garrett, Maunder, Lee Williams, and Thompson; and Part Songs by Smart, Roland Rogers, &c., will be given. In addition to the above, the Choral Contests for the Founders' Challenge Shield will take place at 3-30, and Organ Recitals on the Grand Organ at 2-45 and 9-0 p.m.

## Passing Notes.

MUCH has been written and said about John Calvin in connection with the recent celebrations in commemoration of the four hundredth centenary of his birth, but I cannot find that the Reformer's relation to church music has anywhere been remarked. Perhaps that is hardly to be wondered at. Calvin "seems never to have recognised music as a means of religious expression, scarcely even to have appreciated it as an aid to devotion, and the music of his followers has suffered accordingly." Thus wrote the late Dr. John Hullah, in his Lectures on Musical History. His opinion is very generally shared. According to Dr. Henry Allon, Calvin was "utterly destitute of musical sensibility, as every page of his works and every element of his character indicate. The musical Luther has filled Germany with rich church hymnody; the unmusical Calvin has so impoverished Puritan and Presbyterian worship that its rugged, slovenly psalm-

ody has become a byword." This is somewhat more pronounced than the popular view, and yet Dr. Allon cannot help adding (though he thinks it "strange to say") that to Calvin we owe the introduction of metrical psalmody into the Reformed Churches of France.

In reality we owe Calvin a good deal more than that. The austerity of his character and the hardness of his theology did not prevent him taking a comprehensive and intelligent view of the music of the Church; and, though not a trained musician like Luther, he was yet by no means so averse to the use of music as is generally supposed. It may be readily allowed that in their zeal to extirpate all that had been associated with the worship of the ancient Church Calvin and his followers went too far. There was no need to interdict the choral song or to smash up the



organs. But the abuses of the Romish Church at that time were flagrant, and the pendulum has a tendency to swing to the other extreme. Where the people were shut out from direct participation in the services, Calvin at least provided a body of material by means of which everyone could join in direct praise to his Maker, and for that we have to thank him.

How Dr. Hullah and Dr. Henry Allon ever came to write as above-quoted about Calvin I cannot understand, with Calvin's preface to the 1543 Marot and Beza Psalter before me. The only explanation I can suggest is, that neither of them had seen the preface in question. A single extract from it will, I think, sufficiently prove this. "Amongst other things," writes Calvin, "which are suitable for the recreation of men and for yielding them pleasure, music is either the first or one of the chief, and we must esteem it a gift of God bestowed for that end. There is scarcely anything in this world which can more powerfully turn or bend hither and thither the manner of men. And, in fact, we experimentally feel that it has a secret and incredible power over our hearts to move them one way or other. Therefore we ought to be so much the more careful to regulate it in such a manner that it may be useful to us, and in no way pernicious." And then, at the end of his preface, he says, "Touching the music, it appeared best that it should be simple, to carry weight and majesty suitable to the subject, and to be fit to be sung in church." After that (and I might quote much more), who will dare to say that the popular view in regard to the musical side of Calvin's character is not exaggerated, if, indeed, not also entirely erroneous? Calvin was the first to provide a complete metrical Psalter for the use of the people, as he was the first to originate and mature a true and instructive psalmody for public worship. In the one respect as well as in the other, the Protestant Church must ever remain under a debt of gratitude to him.

I have been looking through that exceedingly interesting book by Mr. John S. Bumpus, recently published, on the History of English Cathedral Music. Many of the details emphasise the great change for the better which has come over our English church music and those who practise it. Fancy Dr. Alcock complaining (in print, too) that they compelled him to play a voluntary after Morning and Evening Prayers, even in the severest cold weather, when the congregation consisted only of the cathedral singers, a vicar, and one old woman! The singing men, he further declared, would rather sing twenty concert songs than one anthem at church. Alcock preferred short anthems as serving well for a cold, frosty morning. The artistic conscience did not bother them much in those days. Thus Pitt, of Worcester (1793-1806), mutilated much acceptable classical music, which he shamelessly offered under the excuse: "I have endeavoured to obviate any objection that might arise from prolixity."

In this way Handel's "Rejoice greatly" appeared with fifty-six bars cut out! Those were the days of the pluralists. Thus Arnold was made organist of Westminster Abbey when he already held the Chapel Royal and other appointments. It was a very nice arrangement: you provided a deputy and paid him half the salary, retaining the other half for yourself. We can't do that sort of thing nowadays.

A well-known critic told us the other day that "programme" music is quite a modern invention. It is nothing of the kind. There are extant examples from the fifteenth century. And, as may be supposed, the old composers in their quaint simplicity and absolute non-recognition of the true limit of their means, produced some funny results. So long as they kept to the imitation of natural sounds they did fairly well. But that did not satisfy them. One composed a 'Fantasia on the Weather.' Needless to say he was an Englishman. Another described the "Ten Plagues of Egypt," some of which Handel, as we all know, attempted. As years went on, the scope of such efforts widened. Nothing was beyond the power of music to portray. There is a piece by the well-known pianoforte composer, Steibelt, entitled "Britannia, an Allegorical Overture, describing the victory over the Dutch Fleet by Admiral Duncan." Here the composer kindly helps us by telling what the various passages mean. Thus we have: "Adagio: Stillness of the Night. The Waves of the Sea. Advice from Captain Trollope. Sailing of the Dutch Fleet announced. Beat to Arms. Sailing of the English Fleet. Songs of the Sailors. Roaring of the Sea." And so on. Not to be outdone, Dussek described "The Sufferings of the Queen of France." Kuhnau, too, wrote a set of Bible Sonatas, in which, among other incidents, he sought to picture the slaying of Goliath by David. Even Bach wrote a "Capriccio on the departure of a beloved Brother." All which proves how far out the critic was in saying that programme music is a modern invention.

J. CUTHBERT HADDEN.

PILAR OSORIO, a little girl of three or four years of age, has lately given a private demonstration of her powers as a pianist. We read that "at a signal from her mother, she left her Teddy bear and toddled to the piano." It is not stated what she played. It is to be hoped that this little mite will be allowed to amuse herself with her Teddy bear for some years yet, before she is made to study any instrument in earnest. It is a great mistake to push these youngsters before the public, and the growing practice ought to be discountenanced. Another prodigy, Moritz Lützen, it is stated, has challenged Max Darewski for £1000; each to conduct and play a number of selected pieces. Such folly should be stopped.



## Musical Notes and Queries.

BY ORLANDO A. MANSFIELD, MUS. DOC., UNIVERSITY OF TORONTO; F.R.C.O.;  
L. MUS. L.C.M.; L. MUS. T.C.L.

(Author of "The Student's Harmony," Editor of "The Woolhouse Edition," etc., etc.)

IN view of the fact that to many of our churches amateur orchestras are attached, the following extract from a *Times* article needs no apology. Says the writer: "Neither the fact that other people play a work nor the fact of their not playing it is sufficient reason in itself for undertaking it. The musical merits of the work itself and its suitability to the powers of the performers must be the first considerations; but if these are found to be satisfactory, the fact of its neglect by professional orchestras may be held to determine the issue in its favour."

This recommendation to avoid the stock pieces done to perfection and, sometimes, to death also by professional orchestras, and to seek for good but less hackneyed music much more suitable to the performers and the audience, is advice which will apply with equal force to the selection of chorus music, songs, and organ pieces. Only too often we have our choirs labouring to give renderings of standard anthems and choruses which renderings, however well done, can only compare unfavourably with renderings of the same music by choirs or choral bodies of the first rank. Yet close at hand lies unnoticed and unsung a whole wealth of suitable and well-written music by past and present writers of acknowledged ability.

And so with songs. Young and comparatively inexperienced vocalists are inviting unfavourable comparisons with singers of the first rank by rendering difficult Handelian or modern oratorio songs, or even popular royalty ballads, while from some of the lesser known English oratorios or cantatas, or by some of the better writers of song or ballad, there exist numbers which would charm an audience and create a most favourable impression of the singer.

The same applies to organ music. The grinding out of Bach fugues or Rheinberger sonatas and, *per contra*, the performance of third-rate voluntaries expressly written for triflers,—the one above the level of the performer, the other beneath,—is a sure and certain method whereby an organist may show himself to serious disadvantage, and sacrifice any interest his audience may have been disposed to have taken in his performances. A wiser course would be to introduce music which, while interesting and good, will cultivate the intelligence of the audience and enlarge their musical horizon. The standard and classical works should, of course, be in the repertoire and programme of every efficient organist, vocalist, or choir. But all three of the latter should show their musical know-

ledge and research by bringing out of their musical storehouses things new as well as old.

All unconsciously Sir Frederick Bridge has been repeating and emphasizing the protest, which I made in these columns in September last, against the limited and arbitrary selection of test pieces made by some examining bodies for their intending candidates. Speaking at a meeting in connection with Trinity College of Music, Sir Frederick is reported as having said: "It was a good idea not to tie the candidates down to some half-dozen pieces, but to supply them with a list from which a selection could be made. This enabled the teacher to choose those pieces which she or he knew to be most suitable for the pupil." It would be interesting to know what the Associated Board thinks of this opinion!

The Editor of the *New Music Review* regards as "deplorable" the opinion of Mr. Goss-Custard that "the organ is more interesting because it is now more like unto an orchestra." The head of the most "advanced" musical paper in the States holds to the old-fashioned notion—good enough when regarded in its proper light—that "the distinctive feature of the organ is its solemn and noble diapason tone." But, surely, there are other organ tones than diapason which are peculiar to the instrument. For instance, what about string tones and reeds? To shut one's eyes to the capabilities of the modern organ, and to desire to limit it to the compositions of Bach and Rheinberger, would be equivalent to preferring a harpsichord to a pianoforte, and confining keyboard performance to the works of Couperin and Scarlatti. As Dr. Peace remarks, it was the "uncouth and cumbersome character of the organ as it was which caused it to be so much neglected by the great composers." And it is the high degree of perfection exhibited in the mechanism of the organ of to-day which has caused the instrument to become the vehicle for the expression of some of the finest thoughts of modern English and Continental writers, especially the former.

In California it is proposed to introduce a bill "to provide for the registration and licensing of teachers of music." This silly measure, almost as silly as some which have been before our own Parliament, actually recommends that teaching on the part of anyone not possessing "a certificate from the Board of Examiners," whoever they may be, shall be made an indictable offence, subject to a fine "not exceeding 200 dollars, or six months' imprisonment." Upon this vindictive

proposal the Editor of the *New Music Review* says: "To suggest imprisonment for the poor musician who offers lessons and a glass of milk for 10 cents seems to be going somewhat far. As the art grows and its devotees improve in number and culture, the untaught teachers will die a natural death or seek other employment." It is a pity that these wise words could not be inwardly digested by all the advocates of registra-

tion in this country. We have plenty of cheap and nasty teaching on this side of the Atlantic. But it exists simply because parents and pupils love to have it so. When parents are prepared to pay proper fees, and pupils no longer desire to be pampered, incompetent teachers will have to pack their trunks for some other clime. The remedy for all ill-paid and low-class teaching is financial and educational, not legal.

## Lines and Spaces.

BY J. R. GRIFFITHS, MUS. BAC.

AS I explained last month, my paper for May had already been sent in when I heard of the all-too-premature death of my friend John Post Attwater. Musical life in South London will be the poorer for the home-going of this busy and gifted musician. I never knew one who worked harder to make his musical equipment perfect and up-to-date. After passing, early in his career, the examinations for the Associateship and Fellowship of the Royal College of Organists, he discovered that the diplomas identified him too closely with the organ to be useful for piano teaching, and straightway he worked up and gained the Licentiate'ship of the Royal Academy of Music; and, that he might be abreast of the various systems dealing with pianoforte technique, he studied Macdonald Smith's system, "From Brain to Keyboard," and went to Matthey himself to learn his method of "Touch." Not content with all this, he entered for and gained the degree of Mus. Bac. at Durham, and doubtless but for his untimely death he would ere long have passed the higher degree of Mus. Doc. Alas, that at the moment when he was reaping the reward of all his strenuous labours, he should be stricken down! His genial presence will be missed by many a fellow-organist, and perhaps by no one more than by Dr. F. N. Abernethy and myself. We three always seemed drawn to each other ever since Attwater's arrival in London, and many are the music-makings we have had together. I shall always cherish the words spoken by the pastor of his church, Rev. E. W. Lewis, at the special memorial service held at Grafton Square Church. "We are met here to-night," said Mr. Lewis, "in memory of a rare and beautiful soul, a co-worker with many of us, and a dear friend of us all. . . . He was one of the brightest and happiest of men. . . . He was outwardly merry because he was deeply happy, and deeply happy because he was a pure, good man. . . . He lifted everything to a higher level, and suffused everything with a spirit of holier light, so that if every other ministry failed we knew we could depend upon the ministry of his music. . . . Personally, I am shaken, bereft indeed, by my loss. He was a great encourager of the ministry, frank and honest in his criticism, sober in his praise, and closer to me than ever when he knew I had made a mistake. . . . He was a true artist, . . . a faithful servant, . . .

an unwearying teacher, a loyal friend, as well as a pure and high-minded man, and a humble and unobtrusive disciple of the Lord Jesus Christ."

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I am sure the programme of music at this impressive memorial service will interest all readers:

Hymn—"Now the labourer's task is o'er"

Prayer

Hymn—"Hear what the voice from heaven proclaims"

Lesson

Anthem—"Blest are the departed" (*Spohr*)... The Choir

Prayer

Air—"I know that my Redeemer liveth" (*Handel*)...

Master Leslie Battensby

Address by Rev. E. W. Lewis, M.A., B.D.

(a) "Beati mortui" }

(b) "The long day closes" } ... The South London

Anthem—"Abide with me" (*Attwater*) ... The Choir

Benediction

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I notice this week, in a report of the concluding sessions of the Presbyterian Synod, "it was decided to make such financial arrangements in connection with the profits on the new hymn books as will ensure the possession in 1927 of the sum of £5,000 for the production of a new hymn book, should that be thought desirable." This seems to me a wise provision, and indicative of some practical experience in the matter of the longevity of hymn books. Whatever may have been the age-limit of hymnals a century or so ago, it seems now that a period of from twenty to twenty-five years represents the useful lifework of a hymnal. During this period many new hymns reflective of the thought or needs of the present day spring into being. And during this period, too, many hymns, once useful, seem by common consent to be shelved as not representative of modern thought. Thus every now and then it is necessary that obsolete hymns should give way to newer material. And the decision to provide funds for this emergency seems to be most commendable. It is a wise use of the money.

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This reminds me of the excellent use to which the profits of the Church Hymnary are put. From the Report of the Praise Committee to the General Assembly of the United Free Church of Scotland, I notice that the royalties on the Church Hymnary and

Metrical Psalter for the year ending March 31st, 1908, amounted to nearly £1600, of which sum £764 9s. 2d. fell to the United Free Church. Then follows the information on the admirable way in which the funds are spent. There are as many as twenty-four grants of from £5 to £25 each to churches needing organs. Then there is the cost of the issue of the entire Church Hymnary at the price of one penny, together with that of other publications. Added to this, arrangements are made to teach singing in the Colleges, and to hold psalmody classes in various centres. And by way of supplementing all this, special lectures to students—the future ministers of the churches—are arranged for. In connection with this latter provision, the Committee arranged with Mr. F. G. Edwards, F.R.A.M., and Editor of the *Musical Times*, to deliver recently two lectures on "The Ministry of Praise and its practical application," to the students of New College, Edinburgh, and the United Free Church College, Glasgow. This was an excellent step. The Committee could not possibly have selected a lecturer of wider experience than Mr. Edwards. He has had first-hand experience in two large and important London churches—Christ Church, Westminster Bridge Road, and St. John's Wood Presbyterian Church—and from his extensive studies in psalmody, and his wide reading in allied subjects, he was just the right man in the right place, a man whose theories had borne the test of practical application. I cannot help feeling that this is a step that might very well be imitated in our English Colleges. Is it not passing strange that ministerial students are taught all kinds of subjects, and yet so far as a knowledge of psalmody is concerned,—a subject which will come before them twice every Sunday when they become ministers,—this is not even taught at all?

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Let me give one or two remarks from Mr. Edwards' lectures, remarks I have copied from the *Glasgow Herald*. Referring to the choice of an organist, Mr. Edwards said that a man of high character, imbued with fine musical feeling, and one who was a good accompanist, should be preferred to a player with brilliant technique. . . . There should be mutual respect between the minister and the organist, and tact must be exercised on both sides. It was important that choirs should be represented on the committee of management of churches. Special musical services, when properly carried out, were desirable. The devotional element should predominate, and the congregation should be allowed to share in the service. Sufficient use was not made of church choirs beyond their Sunday ministrations. There were potentialities in choirs that only required development to make the ministry of music a glorious aid in the regeneration of mankind. The service of praise must be placed on a higher plane than mere music-making.

I only wish I had space to give more extracts. It is worthy of mention, as indicating the importance in

which the lectures were regarded by the conveners, that attendance on the part of the students was not optional, but obligatory.

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Heartly congratulations to Mr. Emmanuel Barson, the organist of Christ Church, Westminster Bridge Road, on being the first candidate to pass the Royal College of Organists' Choir Training Examination. I understand that this new Exam. was first announced to be held during last year, but for some reason or other—possibly the lack of candidates?—it was not held. However, it was held this year (May 4th), and Mr. Barson is the proud possessor of the first certificate issued for the Choir Training Department, a certificate signed by Sir George Martin, Mus. Doc., and Drs. G. F. Huntley and Warwick Jordan. The Examination is so laid out as to include most of the points in evidence at a choir rehearsal, and is twofold, viz.:—theoretical and practical. The theoretical includes *vivi voce* questions on the voice, the rudiments of music and sight-singing, articulation and pronunciation, the art of chanting, choir management, etc. While the practical consists in the conducting of a small choir in the following tests:—(1) the training of the voices, (2) the singing of responses and hymns, (3) chanting, and (4) the singing of services and anthems. Thus, it is, or should be, an extremely useful examination, and covering an important portion of an organist's equipment.

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While on the subject of choirs, I may say I was chatting with a member of the choir of S. Anne's Church, Soho, the other day, and he told me the choir were recently honoured by a Royal command to sing Bach's "S. John's Passion" at Buckingham Palace. This clever body of singers have done the work so often that they practically know it by heart. What an eloquent tribute to the musicianship of the present organist, Mr. E. H. Thorne, and to the memory of the late Sir Joseph Barnby who inaugurated the performance of these Passion services at S. Anne's! Every time I play the tune, "S. Chrysostom," I think of the composer—Barnby—and of S. Anne's where I first heard it at one of these Lenten services.

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THE following Choral Festivals will be held at the Crystal Palace this summer:—Church Sunday School Choir, June 5th; Tonic Sol-fa Association, June 12th; London Sunday School Choir, June 16th; Handel-Mendelssohn Festival, June 19th, 22nd, 24th, 26th; Nonconformist Choir Union, July 3rd; National Temperance Choral Union, July 10th; National Co-operative Festival, Aug. 21st.

The Handel-Mendelssohn Festival is to be held as follows:—Saturday, June 19th, Grand Rehearsal; Tuesday, June 22nd, "Elijah;" Thursday, June 24th, Part I. Selections from "Israel in Egypt;" Part II., "Hymn of Praise;" Saturday, June 26th, "Messiah." The soloists will be—Misses Agnes Nicholls and Edith Evans, Messrs. Ben Davies, Walter Hyde, Watkin Mills, Kennerley Rumford, Robert Radford, Sir Chas. Santley. Mr. Walter W. Hedgecock will be at the organ, and Dr. F. H. Cowen will conduct.



## Mr. John E. West, F.R.C.O.

MANY musicians are of necessity very much before the public. As conductors or performers, their work cannot be done in private. Others, who perhaps do as much to educate the people in good musical taste, are rarely seen, and their work is done in the quiet of their own study. Such an one is Mr. John E. West, who has given to church musicians some exceedingly fine and effective cantatas, anthems, and services, and to choral societies many part-songs which will not be quickly forgotten. As an able and accomplished writer he has a wide and ever-growing reputation, which he well deserves.

Mr. John Ebenezer West was born at Hackney, on December 7th, 1863, his parents being professional musicians. His father, who passed away

showed signs of inheriting good musical taste from his parents. But he also had strong inclinations towards architecture (a subject—especially the old ecclesiastical style—that still greatly interests him), and so it came to pass for a time both occupied his mind. He was taught music by his parents, and had the advantage of practising on a small 2-manual organ which was erected in his father's drawing-room. The boy was eager to get on. Parent, sister, friend, servant, or anyone he could lay hands on, was pressed into service as blower, and when once at the "pump-handle" there was little chance of release for a considerable time. Bach and Mendelssohn were his chief delight in those strenuous days. So hard did he work that often perspiration would stream down his face.

Like the majority of boys, railways had some fascination for him, and the arranging and writing out of imaginary time-tables was a joy to him. The time was fast approaching when it would be necessary to settle his vocation in life. The decision suddenly came in a curious way. One evening, being sent on an errand, the lad happened to pass St. Michael and All Angels' Church, London Fields, Hackney, and hearing the organ being played, he turned quietly in and listened. He was so impressed with the performance that when he returned home he told his parents he had decided to be a musician.

On the recommendation of his uncle, Professor Prout (after whom he takes the name Ebenezer, by the way), he entered the Royal Academy of Music as a student, taking composition as principal study, under his famous uncle. To him Mr. West feels greatly indebted for his sound advice and lucid teaching, which have been of the greatest help to him. Amongst his fellow-students at the R.A.M. were the late A. Goring Thomas, Ernest Ford, Myles B. Foster, and Tobias Matthay.

While at the Academy, Mr. West put in much hard and earnest work, and in due course he got his reward. An overture in E minor for full orchestra, a pianoforte sonata, and other compositions were publicly performed at the Academy concerts. In 1898 he was made an Associate, and in 1906 he received the highest distinction awarded to a past pupil, viz., that of Fellowship. On more than one occasion he has acted as adjudicator at the Academy for prizes for composition.

Mr. West also went in for the Royal College of Organists' examinations, and obtained his A.R.C.O. in 1883 and his F.R.C.O. in 1884. For the former he obtained the highest marks of any candidate, and Dr. Hopkins, one of the examiners, wrote him a letter of a very complimentary character.

As an organist Mr. West has held three appointments, viz., St. Mary's Church, Bourdon St., Berkeley Square, W. (1884 to 1889); South Hackney Parish Church (1891 to 1897); and St. Augustine's Church, Queen's Gate, W. (1899 to



MR. JOHN E. WEST, F.R.C.O.

a few years ago, was an organist, pianist, and teacher of considerable repute in the district. As an organist he held appointments at the Baptist Church, Mare Street, Hackney, the Congregational Church, Bethnal Green Road, and the Congregational Church, Cambridge Heath, at all of them his work being done in an efficient manner which gained the esteem of his many friends. Mrs. West is a soprano vocalist whose services are very much in request. She was a pupil of Madame Rudersdorff, and she herself a teacher with many pupils. She is happily still with us, and is organist at Cambridge Heath Congregational Church, where her services are much appreciated. Curiously, both Mr. and Mrs. West were pupils of the late Dr. Hopkins, and he was frequently heard to say that the latter was the best lady pupil he ever had.

Born into such a home, with the best of musical surroundings and influence, it was not a matter of surprise that John at an early age

1902). At South Hackney there was a large voluntary choir of about fifty men and boys. During Mr. West's reign there, the repertory of services and anthems was largely increased, and occasional services with orchestral accompaniment were introduced. At St. Augustine's Church a full cathedral service was developed with canticles sung invariably to settings, anthems of the highest cathedral type, and choral celebration every Sunday. After a while, however, the funds were not sufficient to adequately sustain a service of such an elaborate character, consequently the musical service was cut down, with the result that Mr. West resigned. Though other appointments have since been offered him, he has preferred to be free of Sunday duty, and, for the present at any rate, does not contemplate undertaking the duties of a church organist again.

As an accompanist Mr. West has exhibited great ability. For some years he was the official accompanist to the Borough of Hackney Choral Association, a society which, under the capable conductorship of Professor Prout, used to do excellent work in the seventies and eighties. Later on, Mr. West founded and conducted the North East London Choral Society, but that, like the Hackney association, has ceased to exist. The Bishopsgate Orchestral Society secured Mr. West as conductor, and the St. Giles' Choral Society, Reading, was also conducted by him. At the present time he conducts the South Croydon and Sanderstead Choral Society and the Warlingham Musical Society, two country societies in the neighbourhood of his residence, in which he has mainly interested himself as a relief to his other work. He has the reputation of being a very able conductor, and invariably gains the esteem and confidence of his singers.

Mr. West is the author of a well-known work of reference, "Cathedral Organists, Past and Present," which gives a record of the various organists of cathedrals and collegiate churches from the earliest times to the present day.

Mr. West holds a very responsible musical position in the famous house of Messrs. Novello & Co. Ltd., a post he is well qualified to fill. In this capacity he has edited and arranged a large number of works, especially church compositions by the older composers, for which he has unbounded admiration. He has edited Handel's *Judas Maccabæus*, the eight-part motets of Bach, besides several of his church cantatas, and quite a large number of old services, anthems, glees, madrigals, songs, &c. In all of these not only has he edited the voice parts, but arranged the accompaniments. He has also edited the organ compositions of Bach, Eberlin, Frescobaldi, Merkel, Buxtehude, many of these being used at the R. C. O. and other examinations. A vast number of manuscripts pass through his hands in a year—many good, many bad, and some indescribable. Upon one occasion a man called requesting Messrs. Novello to publish an organ composition of his. He was asked to submit the MS. "Oh," said he, "I am not able to write the piece down

on paper, but I will whistle it for you, if you like!" He left the premises no doubt thinking that Messrs. Novello were very unreasonable people.

As a composer, Mr. West is also widely known. There are very few choirs that have not taken up some of his anthems or part-songs. His compositions are frequently heard in our cathedrals. There is nothing of a "clap-trap" character about his writings. Before putting pen to paper he most carefully thinks out his idea, and the result is always musicianly. His standard is a high one, from which he never descends. Of his cantatas, *Seedtime and Harvest*, for soli, chorus, and orchestra, is perhaps the most popular; but *The Story of Bethlehem* (also for soli, chorus, and orchestra) has a good sale. Among others the following may be specially mentioned as excellent works, viz.: *Lord, I have loved the habitation* (for soli, chorus, and orchestra), composed by request for the Gloucester Musical Festival of 1904, and *A Song of Zion* (chorus and orchestra), also written for the Gloucester Festival of 1907; *The Lord hath done great things*, composed for the Jubilee Festival of the Lichfield Diocesan Choral Association in 1906; an *Evening Service* in E flat, written for the London Church Choir Association Festival at St. Paul's Cathedral. Altogether nearly fifty anthems have been written, most of them being published by Novello & Co. Some of them—especially *The Lord is exalted*, *Now is Christ risen*, *O come, Redeemer*, and *See, amid the winter's snow*, have sold in large numbers not only in England but in America and the Colonies. Of his part-songs, probably *Love and Summer* has had the largest sale, but some of the others are equally good. If I mistake not, I fancy Mr. West himself has a particular liking for his madrigal, *Woodmen, shepherds, come away*, and very charming it is. Also to be commended are *Lacking my love*, *Away to the Woodland*, *The Poet's Complaint*, and *Give me more love* (dedicated to Mr. Lionel Benson and the members of the Magpie Madrigal Society). Here let me say that it is a matter of surprise to many that Mr. West's pieces do not appear more frequently as test pieces in Competition Festival programmes. Some of them are admirably suited for such a purpose. They are well written, and will interest both singers and listeners. Moreover, they are not too easy and not too difficult, but contain sufficient scope for a good choir to make a great "hit." Committees would do well to look carefully at these compositions when making up their programmes.

But Mr. West has not confined himself to vocal music. His series of *Old English Organ Music* ought to be mentioned. He has unearthed some quaint but effective pieces, which, with his careful editing, make very interesting and useful voluntaries. He has also written some original compositions for the king of instruments, including a *Sonata in D minor*, an elaborate *Fantasia in F*, perhaps the best of all being his *Song of Triumph*. His other instrumental works include a *Com-*

memoration March for orchestra and organ; pieces for violin and piano; and pianoforte solos. Finally I may mention a MS. work, *Incidental Music to Longfellow's poem King Robert of Sicily* (for orchestra, men's voices, and organ), composed for Mr. Charles Fry, the first performance being given at the Queen's Hall Promenade Concerts on October 8th, 1896, under Mr. Henry J. Wood. This lengthy and varied list shows that Mr. West's compositions cover a wide range of musical thought, and right through he displays brilliancy, robustness, and sound musicianship.

The musical heredity of the West family appears to be extending to Mr. West's eldest boy, a lad of fourteen, and for some time a chorister in Magdalen College, Oxford. Before he was twelve he wrote a little anthem, *Thy Word is a*

lantern, and for some years past his delight has been to extemporize in the church style on the piano, his taste for good chords and progressions being remarkable for one so young.

As far as time will allow, Mr. West indulges in several hobbies. Besides ecclesiastical architecture, he still takes much interest in railway history and engineering, and studies the *Railway Magazine* every month with avidity. Musical antiquarian research is also a favourite occupation.

Although the calls on his time are numerous, Mr. West happily finds opportunities for writing. Choirs and choral societies can therefore look forward with much pleasure to the study and performance of further works by one of the best anthem and part-song writers of the present day.

BROAD NIB.

### Criticism of Short Compositions.

WE are prepared to give brief criticisms on short compositions sent in for that purpose. The conditions are these:—(1) Not more than one composition must be sent at a time. (2) No MS. can be returned unless a stamped addressed envelope is enclosed. (3) To every MS. must be attached the name and address of the sender and the coupon found in the advertisement columns of the current issue. (4) Compositions (with "Criticism" marked outside the envelope) must be sent to our office, 29, Paternoster Row, London, E.C., by the end of the month. Criticisms will appear in the July issue.

If desired, a more detailed criticism will be sent by post on payment of one shilling for a tune or chant, or at the rate of one shilling per page (octavo size) for an anthem.

"EVENING BLESSING," by R. J. G., shows a feeling for melody and for modulation, as well as some idea of form. The latter feature is evidenced by the employment of the same melody in the 4th and 8th lines, in the dominant and tonic keys respectively. But the harmony is almost altogether inaccurate, not so much in the choice of chords as in the part-writing; consecutive, both real and hidden, being very numerous. The descending leading notes at the cadences in lines 4, 5, and 8, are possible, but not pretty. The melody of the opening bars is not very original, being identical with that of Dr. Gauntlett's tune "Triumph."

F. P. sends a short hymn-anthem, "When I survey," his "first attempt in this style." The little work is smooth, but lacks variety. The form is vague—the first theme should have been utilized for the last verse, so as to constitute a correct ternary form. The harmony is fairly correct; although we do not like the hidden 5ths between the outer parts in bar 7, nor the monotony produced by three full closes in G in verse 2. Here the original key should have been avoided. The modulation to B minor, in verse 3, is not well conducted; there are 5ths (not saved by the rest) between the 2nd and 3rd bars of the last line on p. 2; and 8ves (not saved by the passing note) in bar 10, p. 3. Bar 12, p. 3, contains an ill-approached 9th, and produces the ill effect of a false relation. The composer would profit by a careful study of simple hymn-anthems by the best modern writers. Some good examples are to be found in the anthem section of the Bristol Tune Book.

"G MINOR" sends us another tune, this time a 7's. It shows progress in harmony, which our friend says he is "trying hard to master." In the 3rd line it would be better to modulate to E flat minor rather than to G flat major. Let the last chord of the 1st bar be the 1st inversion of B flat major, and the following chord the root position of E flat minor. The harmony of the last line should be altered so as to do away with the weak effect of the doubled leading note in the 3rd chord.

"HYFRYDWCH," sent by I. L. D., is a name our limited knowledge of Welsh will not permit us to pronounce. The tune is intended for "Guide me, O Thou great Jehovah," which our correspondent is unpatriotic enough to refer to as an "English" hymn, whereas it was written by that Welshman of Welshmen, William Williams, about 1771, and translated for the benefit of the benighted Saxon by Peter Williams. The tune is flowing and vocal, and its harmonies are correct; but as a whole it lacks originality. Contrast would be secured in the part-writing if the slurred crotchets in the melody were harmonized with minims in some of the lower parts. The pauses in line 4 are better omitted. The harmony should be changed upon the first beats of the 2nd and 6th lines. The first chord in the 3rd line and the third chord in the 2nd line are thin.

In his setting of those long-suffering words, "Lord, keep us safe this night," W. H. F. has proved the accuracy of his assertion that he "has never studied harmony." His Vesper is full of grammatical errors such as consecutive 5ths and 8ves. and inaccurate resolutions, all of which a knowledge of harmony would enable him to correct and avoid. The melody of the 4th line is marred by tautology, the initial notes of the 4th line being identical with the closing notes of the 3rd line. After a careful study of the elementary part of harmony from some good text-book, our correspondent should re-write his Vesper and send it to us again.

THE setting of "Give light, O Lord," by E. J. C. (who expresses his thanks for "useful criticisms" and "assistance rendered"), although not very original, is smooth and flowing in both melody and harmony. The doubled 7th at the commencement of the 2nd line is correctly treated, one 7th falling and the other rising. But the first chord of the 3rd line would have been better in its 1st inversion, with lower A in the bass and F in the tenor.



## *The Importance of Pianoforte Technique to the Church Organist.*

By ORLANDO A. MANSFIELD, Mus. Doc., Trinity University, Toronto; F.R.C.O.

WHATEVER practical bearing pianoforte technique may have upon organ playing cannot be due to the similarity of the mechanism of the king and queen of instruments. Indeed, the technical relationships existing between the two instruments can scarcely be said to extend beyond the construction of the keyboard with its familiar arrangement of twelve semitones to the octave and its grouping of white and black keys. Both instruments, it is true, are constructed with actions working at right angles to their keyboards, except in the case of pneumatic or electric organ mechanism; but while the digital compass of the organ varies from four and a half to five octaves, that of the pianoforte varies from seven octaves to seven and one-third; and while the organ has four manuals to the one manual possessed by the pianoforte, the latter instrument has frequently a lighter and shallower touch than the former. The old harpsichords, however, often possessed two rows of keys; and it has actually been proposed to construct modern pianofortes with a similar number, each keyboard to have a distinct set of strings,—a suggestion which has been carried into practical exemplification by Messrs. Minns & Co., of Taunton, and Messrs. Geo. Rogers & Co., of London. The idea of three keyboards for the pianoforte has already been carried out in the celebrated Janko keyboard, which its supporters once thought would have been the keyboard of the future. Attempts have also been made to unite the organ *sostenuto* with the pianoforte mechanism. In 1870, Caldera, of Turin, invented the Melopiano, in which the tone was sustained by repeated blows of small hammers attached to a bar kept in vibration by means of a treadle worked by the performer's feet; while still later, in 1890, a Prussian, Carl Gumbel, invented the Saitenorgel (string organ), in which to the usual trichord a fourth string was added, and set into vibration by the action of a free reed controlled by wind supplied by bellows as in the reed organ. The use of a pedalier, or a pedal piano, has now become quite general.

Yet, although all these inventions help to establish some slight relationship between the mechanism of the two instruments, it is clear that the importance of pianoforte technique to the church organist must depend upon the similarity of the manipulation of the organ and the pianoforte rather than upon the similarity of their mechanisms. This similarity of manipulation is best discussed under the three headings of touch, fingering, and phrasing.

In his "Primer of Pianoforte Playing," Franklin Taylor describes a correct pianoforte touch for ordinary "passage playing" as one possessing a finger action at once "rapid, vertical, and from a sufficient distance."

This is almost precisely the touch which should be adopted in playing an organ with ordinary tracker action. It is further necessitated by the depth of most organ touches, and by the fact that if the organ key be merely pressed down, instead of being struck firmly and decidedly, the action will move slowly, the pallet open gradually, the wind "sneak" into the pipe, and the resultant tone be lacking in accent, clearness, and attack. In playing full chords upon an organ with an unduly heavy touch, some pressure may be required, but this pressure must come from the fingers rather than from the shoulders, and would be unnecessary in an organ possessing pneumatic or electric action. And it is only at the pianoforte that this correct organ touch can be acquired. Says Sir John Stainer:—"For giving elasticity of action to the fingers and wrist, for forming the position of the hand, and for training the touch, the pianoforte stands unrivalled. All this portion of an organist's work (and it is a most important portion) should be done at the pianoforte. The student should not be in a hurry to get to the organ itself. More organists have been spoilt by beginning their instrument too soon than too late."

Concerning fingering the common idea is that the organ is fingered by constant use of "substitution," i.e., the change of finger upon a key without repeating the latter, whereas fingering by substitution is common to both organ and pianoforte music, is well nigh impossible in rapid passages, and is seldom necessary except in *legato* "part playing," and even then can often be advantageously superseded by the style of fingering adopted in the execution of double thirds and sixths on the pianoforte, in which the longer fingers are turned over the shorter ones. The late Frederic Archer once remarked: "An absolutely unalterable and altogether independent system of fingering in the case of the organ is not so essential as is generally supposed." Dr. Charles Joseph Frost observes: "Pianoforte fingering, as a rule, is applied to organ playing, and while it answers all purposes no alteration of the system is necessary."

In the direction of phrasing, the technique of the pianoforte is invaluable to the church organist, the touches respectively employed to produce the *legato* and *staccato* effects being largely identical on both the piano and the organ. And, as regards the *staccato* touch, though it may be somewhat foreign to the genius of the organ, its occasional use not only restores the *tempo* and prevents flattening in choral accompaniment, but its absence renders phrasing an impossibility, and accounts for much of the deadly monotony so characteristic of the larger portion of the church organ playing of our day.

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Respectfully Inscribed to JAMES ROBERTS, Esq., J.P., (Milner Field, Bingley).

# CHORAL DANCES

FOR MIXED VOICES (Unaccompanied).

By ARTHUR PEARSON.

LEEDS: JAMES BROADBENT & SON, LTD., 13, BRUNSWICK PLACE.

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## No. 1—Minuet—"SONG OF SPRING."

*Tempo di minuetto.*

ARTHUR PEARSON.

**SOPRANO.** *mf* Come ye where gold of May is shin-ing, Come ye where buds of

**ALTO.** *mf* Come ye where gold of May is shin-ing, Come ye where buds of

**TENOR.** *mf* Come ye where gold of May is shin-ing, Come ye where buds of

**BASS.** *mf* Come ye where gold of May is shin-ing, Come ye where buds of

**ACCOMP. (Ad lib.)** *mf*

*For practice only.*

*cres.* flow'rs are twin-ing; As to the bells of fair-ies chim-ing, Trip we through

*cres.* flow'rs are twin-ing; As to the bells of fair-ies chim-ing, Trip we through

*cres.* flow'rs are twin-ing; As to the bells of fair-ies chim-ing, Trip we through

*cres.* flow'rs are twin-ing; As to the bells of fair-ies chim-ing, Trip we through

*cres.* flow'rs are twin-ing; As to the bells of fair-ies chim-ing, Trip we through

*cres.*

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# SONG OF SPRING.

bow'rs of ra-diant Spring. The land is gay,  
 bow'rs of ra-diant Spring. *Più f e animato.* The land is gay,  
 bow'rs of ra-diant Spring. Glad-some the morn-ing, the land is gay,  
 bow'rs of ra-diant Spring. Glad-some the morn-ing, the land is gay,  
*Più f e animato.*

*mp* O-ver the mea-dows trip a-way; By wood and  
*mp* *poco marc.*  
*mp ten.* O-ver the mea-dows trip, trip a-way; By wood and  
*mp ten.* O'er the mea-dows, Trip a-way; Ec-hoes the brook-let by wood and  
*mp ten.* *f*

*mp* *rall.* *mf a tempo.*  
 lea: "Sing, O heart, be glad with me!" Come ye where gold of  
*mp* *rall.* *mf a tempo.*  
 lea: "Sing, sing, O heart, be glad with me!" Come ye where gold of  
*poco marc.* *rall.* *mf a tempo.*  
 lea: "Sing, sing, O heart, be glad with me!" Come ye where gold of  
*mp* *rall.* *mf a tempo.*  
 lea: "Sing, O heart, be glad with me!" Come ye where gold of  
*mp* *rall.* *mf a tempo.*



# SONG OF SPRING.

May is shin-ing, Come ye where buds of flow'rs are twin-ing; As to the  
 May is shin-ing, Come ye where buds of flow'rs are twin-ing; As to the  
 May is shin-ing, Come ye where buds of flow'rs are twin-ing; As to the  
 May is shin-ing, Come ye where buds of flow'rs are twin-ing; As to the

bells of fair-ies chim-ing, Trip we through bow'rs of ra-diant Spring.  
 bells of fair-ies chim-ing, Trip we through bow'rs of ra-diant Spring.  
 bells of fair-ies chim-ing, Trip we through bow'rs of ra-diant Spring.  
 bells of fair-ies chim-ing, Trip we through bow'rs of ra-diant Spring.

*Con espress.* *cres.*  
*mp* Trip we, oh, so light-ly, where dewy grass is sway-ing, Where 'mid the fair blos-som the  
*Bouche fermée.* *cres.*  
*mp* *cres.*

James Broadbent & Son, Ltd., Leeds.

# SONG OF SPRING.

but-ter-flies are stray-ing. *mp* 'Tis the hour of play-ing; all voi-ces are say-ing: "Come,

*mp*

*Con forsa.* *cres.* Light of Day re-turn-eth,  
come ye forth a-may-ing; to joy a-wake!" Light of Day re-turn-eth,  
come ye forth a-may-ing; to joy a-wake!" Light of Day re-turn-eth,  
*cres.* *f* Light of Day re-turn-eth,

*cres.* *f* *Con forsa.*

*cres.* *rall.* glo-ry of Spring burn-eth; Joy-notes peal-ing, gay mu-sic make.  
*cres.* *rall.* glo-ry of Spring burn-eth; Joy-notes peal-ing, gay mu-sic make.  
*cres.* *rall.* glo-ry of Spring burn-eth; Joy-notes peal-ing, gay mu-sic make.  
*cres.* *rall.* glo-ry of Spring burn-eth; Joy-notes peal-ing, gay mu-sic make.

James Broadbent & Son, Ltd., Leeds.

# SONG OF SPRING.

*p* Light re-turn-eth, *ff Molto rall.* Glo - ry of Spring burn - eth; *Marc. a tempo. mp*

Light re-turn-eth, *p* Glo - ry of Spring burn - eth; Gai - ly is the lark sing - ing, *mp*

Light re-turn-eth, *p* Glo - ry of Spring burn - eth; *Bouche fermée. mp a tempo.*

Light re-turn-eth, *p* Glo - ry of Spring burn - eth; Gai - ly is the lark sing - ing, *a tempo.*

*p* *ff Molto rall.* *mp*

*mp* "Wel - come, Wel - come, Wel - come the May!" *Più f.*

Upward winging, gladness ringing, Un - to all the message bringing: "Wel - come the May!"

*Più f.* Glad - ness ring - ing, Un - to all the message bringing: "Wel - come the May!" *ten.*

*mf* Gai - ly is the lark sing - ing, Upward winging, gladness ringing, Un - to all the message bringing:

*mf* Gai - ly is the lark sing - ing, Upward winging, gladness ringing, Un - to all the message bringing:

*mf* Gai - ly is the lark sing - ing, Upward winging, gladness ringing, Un - to all the message bringing:

"Wel - come, Wel - come, Wel - come



# SONG OF SPRING.

*Rall.* "Wel - come the May!" *Meno mosso.* Come, oh, come. *Molto rall.*

*Rall.* "Wel - come the May!" *Molto rall.* Come, light-ly tripping, come.

*Rall.* "Wel - come May!" *Meno mosso.* *Più p* Lightly tripping, come, oh, come. *Molto rall.*

*Rall.* "Wel - come May!" *Meno mosso.* Lightly tripping, come, oh, come. *Molto rall.*

*Rall.* *Più p* *Molto rall.*

*Tempo primo.* *mf* Come ye where gold of May is shin - ing, Come ye where buds of

*mf* Come ye where gold of May is shin - ing, Come ye where buds of

*mf* Come ye where gold of May is shin - ing, Come ye where buds of

*mf* Come ye where gold of May is shin - ing, Come ye where buds of

*mf* Come ye where gold of May is shin - ing, Come ye where buds of

*Tempo primo.*

*cres.* flow'rs are twin-ing; As to the bells of fair-ies chim-ing, Trip we through

*cres.* flow'rs are twin-ing; As to the bells of fair-ies chim-ing, Trip we through

*cres.* flow'rs are twin-ing; As to the bells of fair-ies chim-ing, Trip we through

*cres.* flow'rs are twin - ing; As to the bells of fair - ies chim - ing, Trip we through

*cres.*

# SONG OF SPRING.

bow'rs of ra - diant Spring. The land is gay,  
 bow'rs of ra - diant Spring. *Più f e animato.* The land is gay,  
 bow'rs of ra - diant Spring. *f* Glad-some the morning, the land is gay,  
 bow'rs of ra - diant Spring. Glad-some the morn-ing, the land is gay,  
*Più f e animato.*

*mp* O - ver the mea-dows trip a - way; By wood and  
*mp* *poco marc.* O - ver the mea-dows trip, trip a - way; By wood and  
*mp ten.* *ten.* O'er the mea-dows, Trip a - way; *f* E. choes the brook-let by wood and  
*ten.* *ten.* *f*  
*mp* *f*

*mp* *rall.* *mf a tempo.*  
 lea : "Sing, O heart, be glad with me!" Come ye where gold of  
*mp* *rall.* *mf a tempo.*  
 lea : "Sing, sing, O heart, be glad with me!" Come ye where gold of  
*poco marc.* *rall.* *mf a tempo.*  
 lea : "Sing, sing, O heart, be glad with me!" Come ye where gold of  
*mp* *rall.* *mf a tempo.*  
 lea : "Sing, O heart, be glad with me!" Come ye where gold of  
*mp* *rall.* *mf a tempo.*

# SONG OF SPRING.

*Più f sempre.*

May is shin-ing, Come ye where buds of flow'rs are twin-ing; As to the

May is shin-ing, Come ye where buds of flow'rs are twin-ing; As to the

May is shin-ing, Come ye where buds of flow'rs are twin-ing; As to the

May is shin-ing, Come ye where buds of flow'rs are twin-ing; As to the

bells of fair-ies chim-ing, Trip we through bow'rs of ra-diant Spring.

bells of fair-ies chim-ing, Trip we through bow'rs of ra-diant Spring.

bells of fair-ies chim-ing, Trip we through bow'rs of ra-diant Spring.

bells of fair-ies chim-ing, Trip we through bow'rs of ra-diant Spring.

*Largamente.*

"Sing, O heart! be glad with me!"

*Marc.*

"Sing, sing, O heart! be glad with me!"

*Marc.*

"Sing, O heart! be glad with me!"

*Marc.*

"Sing, sing, O heart! be glad with me!"

*Largamente. ff*



By way of summary we observe that pianoforte technique assists the church organist in acquiring correct touch, without which clearness in organ playing is impossible; facility in reading manual parts and certainty in executing them, without which acquirements many of the finest organ classics are as books "sealed with seven seals;" and precision and accuracy of phrasing, without which there can be no artistic finish and no sense or effect of variety. Indeed, so much has the relationship of pianoforte and organ technique been recognized by some of the best musicians and performers of modern times, that organ practice has actually been recommended for pianoforte students. It was to pianists that Schumann said: "Do not neglect any opportunity of practicing on the organ; no instrument is so efficacious in correcting the errors and bad habits acquired in a faulty musical education." Another writer says: "Dignity, certainty, and *cantabile* in pianoforte playing must inevitably follow the judicious use of organ practice." A great performer on the king of instruments, the late Frederic Archer, says: "A mistaken idea prevails in certain quarters that practice on the organ unfits the hand for the pianoforte; whereas, nothing creates so perfect a *legato* touch, and effectually removes a conspicuous defect that characterizes so many modern pianists, viz., 'thumping.'"

And if historical evidence be needed to confirm the opinions asserted and quoted in this article, it is to be had in abundance. Mendelssohn, one of the greatest of organists and organ composers, was a pianist of beauty, nobility, and grace. Yet the excitement produced by his organ playing in England was immense. Speaking of one of his performances on the organ at Christ Church, Newgate Street, one of his biographers remarks: "The touch of the organ was both deep and heavy, yet he threw off arpeggios as if he were at a piano." Dr. Spark relates that Sigismund Thalburg, perhaps the greatest pianoforte *virtuoso* of the earlier part of the 19th century, once extemporized to him in four and five parts, in a clear and solid style, on the

organ in the Leeds Town Hall, on October 16th, 1852. Dr. Gladstone states that his master, Dr. S. S. Wesley, had "one of the most lovely" of pianoforte touches; while it was asserted of Sir William Sterndale Bennett, by the late Dr. Steggall, that Bennett's "perfection of pianoforte playing enabled him to overcome the manual difficulties of the organ." The late Mr. W. T. Best, of Liverpool, at one time designated the "prince of organists," is known to have been an earnest student of pianoforte technique in his younger days; and, at a later period, an excellent and brilliant pianist, of which facts his published pianoforte music, now practically forgotten, furnished ample evidence; while Dr. Peace, of St. George's Hall, Liverpool, the successor to Mr. Best, preserves his marvellous technique by practice on the pedal piano only.

For these numerous quotations and modern instances we make no apology. On the contrary, we maintain that so great is the connection between pianoforte technique and organ playing that, in our opinion, no organist should ever be appointed apart from satisfactory evidence as to his pianoforte attainments. When these essentials have not been insisted upon, no church has a right to complain if the accompaniments and solo playing in the services are lacking in clearness, crispness, and artistic finish. For to organ playing pianoforte technique is like the little leaven which leaveneth the whole lump. Without it organ playing is thick and turgid like some troubled stream. Possessing it, organ playing becomes clear like a flowing river, a current which leads with irresistible force the whole body of congregational singing, and by its very clearness permits the component parts of the work played to become intelligible to the average listener. While the church organist performs, upon an instrument of complex mechanism, music of many parts, let him not forget that if his performance would resemble "the sound of many waters," it can only do so inasmuch as it resembles the stream seen by the Seer of Patmos, the chief characteristic of which was that it was "a pure river of water, clear as crystal."

## PRIZE COMPETITION.

THE prize of £3 3s. offered in our April issue for a Sacred Chorus for Male Voices has been awarded to  
Mr. ENOS WATKINS, F.R.C.O.,

41, Holdenhurst Road, Bournemouth.

Our Competition for June is for a Children's Anniversary Tune, for which we offer One Guinea. The selection of words is left to the competitors, but if copyright words are used, a letter granting us free use of them must be sent with the MS.

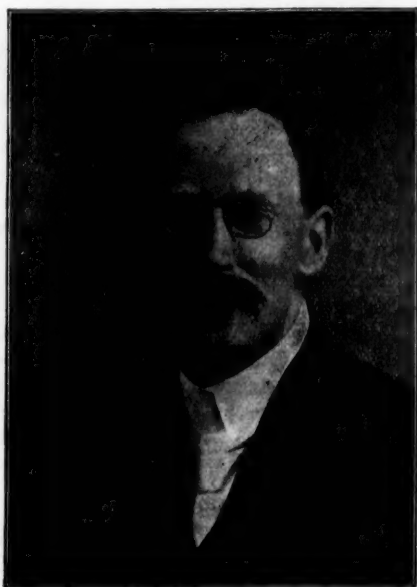
The conditions are as follows:—(1) MSS., marked outside "Competition," must be sent to our offices, 29, Paternoster Row, London, E.C., not later than the last day of the month—June 30th. (2) To annual

subscribers the competitions are open free; a sixpenny postal order must be enclosed with every MS. sent in by non-subscribers. (3) Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope containing the name and address of the composer. (4) No MS. will be returned unless a stamped addressed envelope is sent for that purpose. Every care will be taken, but we cannot be responsible in case of loss. The result will be announced in our August issue. (5) We reserve the right to withhold the prize if, in our opinion, there is no composition of sufficient merit sent in. (6) Our decision shall be final.

***Mr. J. E. Leah, F.R.C.O., L.R.A.M., A.R.C.M.,  
and Guildford Congregational Church.***

THE importance of a dignified and efficient musical service in our Free Churches needs particularly to be emphasised in towns where the Anglican "atmosphere" is dominant. Good preaching is essential, but good music is also a necessity if the prestige of Nonconformity is to be maintained. Guildford is one of those places where the Established Church is especially strong—not only in influence and importance, but in music. No less than five of the churches have professional organists, and they have the advantage of good instruments.

It is satisfactory to be able to record that in Guildford the Free Churches are well represented musically, and in the person of Mr. J. E. Leah, F.R.C.O., L.R.A.M., A.R.C.M., the organist of the Congregational Church, they have one who can ably hold his own, and does credit to the church he serves.



MR. J. E. LEAH, F.R.C.O.

Guildford is the county town of Surrey—perhaps the most fashionable and most expensive of the home counties. Situated in the most charming scenery, it has become a residential spot for well-to-do workers in the metropolis, and those who have made their way in the world and want a convenient home in touch with town.

Nonconformity is well represented in Guildford. The first Congregational Church was founded in 1706, and since then the cause has grown steadily. In 1861 the Rev. John Hart began his ministry, during which new buildings were erected, and the Church largely

prospered. In 1888 Mr. Hart was succeeded by the Rev. W. Houghton; in 1897 the present pastor, the Rev. Alex. Cowe, M.A. (Lond.) began his ministry, and under his able guidance the Church now numbers some 500 members, with a Sunday School of 1000 scholars and 84 teachers. The Church has been well known throughout the denomination for many years for its evangelistic work in the surrounding villages, which is maintained at a cost of several hundreds of pounds annually. It has 10 village stations, with a membership of upwards of 200 (in addition to the town membership already named), in charge of two evangelists, Messrs. Waller and Thompson, assisted by over 40 lay preachers.

This brief outline of a Church rich in hallowed associations would be indeed incomplete without an expression of gratitude to the Great Head of the Church for His protecting care during the two centuries of its existence, for the great prosperity vouchsafed during recent years, and for the bright promise of the future.

The Church is to be congratulated in having as its organist and choirmaster such an efficient musician as Mr. Leah to lead its service of song. John Edward Leah's career has been an interesting and varied one. He hails from the county of song—Yorkshire—and was born at Eastwood, near Halifax. He early showed signs of musical ability, and before coming of age had made a local reputation as accompanist, besides gaining much experience as an organist in two Congregational Churches near his home. But he was destined not to stand still, and eventually secured the important position of organist and choirmaster at that well-known Congregational Church, Richmond Hill, Bournemouth, there being over sixty applicants for the post. At that time the pastor was the Rev. J. Ossian Davies, who was afterwards succeeded by the Rev. J. D. Jones, M.A., B.D. (this year's Chairman of the Congregational Union of England and Wales). Mr. Leah served under both pastors, and speaks gratefully of the many kindnesses he received at their hands. While at Bournemouth he lost no opportunity of attending the excellent orchestral concerts given by the Municipal Band, under the able conductorship of Mr. Dan Godfrey, Hon. R.A.M. In recital work he believes in "orchestral colouring." For family reasons Mr. Leah afterwards removed to Aberystwyth, becoming organist and choirmaster at the English Congregational Church. At the same time he held the position of teacher of the organ and pianoforte (Summer course) in the University of that town—an appointment gained after keen competition. Here five busy years were spent, and in 1904 Mr. Leah became organist and choirmaster of St. George's Congregational Church, W. Hartlepool,

where a new 3-manual organ had just been placed—the gift of the late Mrs. G. H. Baines, daughter of Sir Wm. Gray. While residing there he quickly raised to a degree of proficiency a large choral society, which rendered such works as Bach's "I wrestle and pray," Mendelssohn's "Hymn of Praise," and Spohr's "Last Judgment," &c. We ought to say that his masterly organ recitals on the fine "Binns" instrument were keenly appreciated by the people of the Hartlepoons.

In 1907 Mr. Leah was offered, and accepted, the position of organist and choirmaster at Guildford, and from that time there has been a wonderful improvement in the musical part of the church worship. The writer recently had the opportunity of attending the historic Congregational Church, and can testify not only to the efficiency of the musical arrangements, but to the thorough way in which the organist enters into the spirit of the service. Mr. Leah holds strong views

to attend was specially set apart as a musical service. The hymns were most suitably rendered. "Eternal Light" opened the service, whilst "Christian! dost thou see them?" "Praise, my soul, the King of heaven," and Bunnett's "Magnificat," were ably accompanied. The special musical programme comprised Haydn's "Marvellous Work," Garrett's "In humble faith and holy love," Mendelssohn's "Lord God of Abraham," and the "Hallelujah Chorus." Considering that the choir numbered only 40, the rendering of these pieces was really fine.

The Rev. Alex. Cowe, M.A., the pastor, preached on "Hymns and their Uses," and in the course of his remarks urged that we should more and more take advantage of the inspiration of music in our worship.

Undoubtedly special praise is due to Mr. Leah for the way in which he has trained the choir. There is a very gratifying spirit of devotion and loyalty among



INTERIOR OF GUILDFORD CONGREGATIONAL CHURCH.

on the suitability of voluntaries for church worship. We have all been pained at times with the evident inappropriateness of the musical settings accompanying, say, a solemn devotional service. Mr. Leah always aims at furthering the impression created by the sermon, and has the wisdom when necessary to sink his own individuality for the sake of the service. Not that he does not possess individuality—no one who has heard him give a recital would doubt this. He is a master of technique, but he possesses a musical soul that is not bound down by the mere machinery of execution. He is brilliant enough to eschew mere brilliance. This is to be seen in his congregational accompaniments. There is no attempt to obtrude the personality of the organist on to the congregation, but the tune becomes a living hymn, responsive to the highest shades of spiritual thought.

The evening service which the writer was privileged

the members which promises well for future work. It might be mentioned that on Good Friday last they rendered "The Hymn of Praise" to a very appreciative audience, and also recently gave a performance of "The Messiah."

Mr. Leah has had frequent successes as a conductor. At the time of Gipsy Smith's Mission in Guildford (September, 1907), he was asked to train a special choir, consisting of members of the choirs of all the neighbouring churches. The manner in which the choir on this occasion helped the services was specially commented on by Gipsy Smith and Mr. Charles Alexander. It is noteworthy to record, as an instance of Mr. Leah's thoroughness, that the choir made themselves familiar with every one of the 300 hymns in the special book used for the Mission.

Not only in Guildford, but in other parts of the country, Mr. Leah has frequently given organ recitals



with great acceptance. He is a member of the Incorporated Society of Musicians, in connection with which he has read a paper on "Difficulties in Pianoforte Teaching," before the members of the Southern Section. Another paper of his, on "Music in the Sanctuary," was much appreciated at West Hartlepool.

As a teacher of music, Mr. Leah has been eminently successful. Past and present pupils have gained diplomas and certificates at the Metropolitan and Local Examinations, one recently gaining a scholarship in singing to the value of £30 per annum, at Trinity College. These successes are not due simply to his mastery of the rules and methods of music. He believes strongly that a successful teacher of music must approach the subject from a psychological standpoint, and accordingly he has made special studies along these lines.

Mr. Leah holds peculiar qualifications, not only for organ playing, but for teaching. His L.R.A.M. was obtained in organ playing. He holds strong views as to the importance of organists taking this diploma, it being the only one which includes a "viva voce" examination on choir training. His A.R.C.M. was obtained for pianoforte teaching.

Mr. Leah is rapidly coming into prominence in the musical world generally, and when in October last the inaugural meeting of the Free Church Musicians' Union was held, he was unanimously chosen as treasurer. He is keenly interested in the organisation of the Free Church world from a musical point of view, and has entered with enthusiasm into the work of this new body.

## Choir Training.

A SERIES OF ARTICLES FOR YOUNG CHOIRMASTERS. BY CHAS. JESSOP, F.T.S.C.

### CHAPTER IV.

#### EXERCISES (CONTINUED).

EXERCISES to follow those in Chapter II. may now be given. Whether or not your choir will be quite ready for these depends on the amount of (and the kind of) attention given to the previous ones. In most cases it will be necessary to keep up the practice of Exercises 4, 5, and 6 along with the following.

#### Exercise 7.



#### Exercise 8.



#### Exercise 9.



#### Exercise 10.



The use of these for all voices together should (for the present) be confined to keys C to F. Contraltos and Basses may use three lower keys. Sopranos and Tenors may go as high as key B $\flat$ . A good plan is to begin with Contralto and Bass, using keys A, B, and B $\flat$ , then take all voices together in keys C, D $\flat$ , D, E $\flat$ , E, and F, then Soprano and Tenor in keys G, A $\flat$ , A, and B $\flat$ . All voices will thus get a little rest, and also an opportunity of listening while the others sing, which it is worth while encouraging them to take advantage of.

All three vowels should receive attention, though *ah* should be most used, providing the tone can be kept forward.

The rate should be about  $\text{♩} = 80$ . Each Exercise will then occupy about nine seconds, and can thus be comfortably taken in one breath. As in the case of the earlier exercises, attention must be given to (a) position, (b) slow deep breath (without overcrowding) to be held and controlled at the waist, (c) a neat attack of the first note, (d) the last note to be steadily held and cleanly released.

Attention to the attack will be particularly necessary in Exercises 9 and 10. Above all things sing softly. *Quality*, not force, is the main thing to strive for at first. In Exercises 8 and 10 listen for a neat stepping from note to note. There should be no scooping, neither on the other hand should the notes be detached from each other.

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The only accompaniment necessary to these exercises, and also to those which follow, is the Tonic Chord of each key struck with the first note. The keys can be connected by preceding each Tonic Chord with that of the Dominant Seventh, as follows:—

KEY C.      KEY D $\flat$ .      KEY D.

Tonic.      Dom. 7th. Tonic.      Dom. 7th. Tonic.

KEY E $\flat$ .      KEY E.

Dom. 7th. Tonic.      Dom. 7th. Tonic.

KEY F.      KEY G $\flat$ .

Dom. 7th. Tonic.      Dom. 7th. Tonic.

KEY G.      KEY A $\flat$ .

Dom. 7th. Tonic.      Dom. 7th. Tonic.

KEY A.      KEY B $\flat$ .

Dom. 7th. Tonic.      Dom. 7th. Tonic.

KEY B.      KEY C.

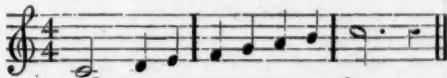
Dom. 7th. Tonic.      Dom. 7th. Tonic.

When the Chord of the Dominant Seventh is struck, the note *doh* of the first key is converted into *te* of the second. It thus leads the voice into the new key. Breath should be taken when

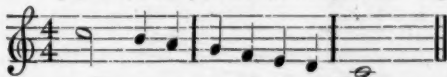
the Dominant Chord is sounded, and the exercise commenced with the striking of the Tonic Chord. About two seconds should be occupied in taking breath.

## Exercise 11.

| d :— | r : m | f : s | l : t | d' :— | :— |



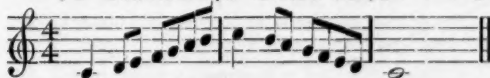
| d' :— | t : l | s : f | m : r | d :— | :— |



(A second breath to be taken at the crotchet rest).

## Exercise 12.

| d : r m | f : s : l : t | d' : t : l | s : f m : r | d :— | :— |



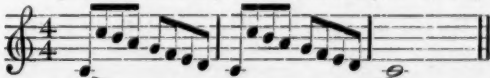
## Exercise 13.

| d' : t : l | s : f m : r | d : r m | f : s : l : t | d' :— | :— |



## Exercise 14.

| d : d' : t : l | s : f m : r | d : d' : t : l | s : f m : r | d :— | :— |



To vowels oo, oh, and ah at about M. 80.

Contralto and Bass, keys A, B $\flat$ .

All voices, keys B, C, D $\flat$ .

Soprano and Tenor, D, E $\flat$ , E, F.

(TO BE CONTINUED).

## FREE CHURCH MUSICIANS' UNION.

VARIOUS meetings have been held during the past month at different centres, with excellent attendances. A most successful social gathering took place at Newcastle, under the presidency of Mr. Geo. Dodds, Mus. Bac., who also gave an admirable address on the advantages of the Union, and stated the pleasure he would derive in meeting the local musicians from time to time. The District Secretary, Mr. J. Heywood, who has displayed much energy and enthusiasm in the work of the Centre, also spoke, and invited those present who were not members to enrol their names. About 16 responded, thus bringing the number in this Centre to 45. Refreshments were kindly provided by the chairman, who was heartily thanked for the same.

A lecture was also given on May 22nd, by Mr. Dodds, of which a fuller report next month. Meetings have been held in Leeds, Swansea, Cardiff, etc.

Summer Conferences are being arranged in different parts of the country during the month of June. Mr. J. A. Meale is arranging to form a Centre in Hull where the Annual Meetings will be held next March.

## Echoes from the Churches.

*Anthems or Part-Songs from our Publishers' Catalogue, to the value of three shillings and sixpence (marked price), will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The prize this month is awarded to Mr. D. J. GASS.*

### METROPOLITAN.

**CROUCH END.**—The choir of the Congregational Church, under the direction of Mr. Josiah Booth, gained the first place by one mark in the competition for Church Choirs at the recent Herts and North Middlesex Competition Festival at the Alexandra Palace. The test pieces were—"O that I knew" (*Sterndale Bennett*), and *Tchaikowsky's* "Hymn to the Trinity." The Harringay Congregational Church Choir and Wealdstone Wesleyan Church Choir tied for second place. The three choirs sang exceptionally well.

**HIGHGATE.**—The Presbyterian Church Choir and Musical Association gave a rendering of Maunder's "Song of Thanksgiving" at a Musical Service on Sunday evening, May 2nd. The solos and choruses were sung by the members, under the direction of Mr. Frederick Meen, who presided at the organ.

**KING'S CROSS.**—On Wednesday evening, May 5th, at Caledonian Road Congregational Church, the Double Choir (Adult and Children) from "Vernon," King's Cross, gave a very spirited rendering of Carey Bonner's Cantata, "The Blind Maid of Bethany." The solo parts were ably sustained as follows:—Miss L. Walker (*Adinah*), Miss E. Walker (*Mary*), Mr. W. Burrell (*Nathan*), Mr. H. Coppin (*Bartimeus*). Miss L. Boughton accompanied at the piano; Mr. Fred J. Middleton (organist and choirmaster of the Church) presided at the organ, and Mr. Chas. Pickering conducted.

**RICHMOND (Surrey).**—The annual Choir Festival was held at the Vineyard Congregational Church on Sunday, May 9th. The congregations were good at both morning and evening services, which were conducted by the pastor, the Rev. Archibald Johnstone, who, in the evening, devoted his discourse to a consideration of the part that music plays in real worship, how well that fact was recognised in the days of the Psalmist, by the frequent references to singing in the Old Testament, and the additional fact that music was a vehicle of the subtler emotions in a way that could never be rivalled by the spoken or written word. There was a good choir all day, and in the morning, *Mendelssohn's* "Hear my prayer" was sung with good point, grip of rhythm and expression. To Miss Lilian Lenzer was entrusted the solo. At the evening service a generous selection from Parts I. and II. of *Haydn's* "Creation" was given. The choruses were given a confident rendering; "And the spirit," "The Heavens are telling," and the final "Achieved is the glorious work," being especially well sung. The soprano solos were taken by Miss Lilian Lenzer—"With verdure clad," a really good piece of work—and Mrs. F. Lyne, who sang "The marvellous work" and "On mighty pens" with fine voice and a technique equal to all the difficulties of the second number. Mr. Harry Jubb shewed dramatic power in the descriptive recitative,

And God made the Firmament," and an ample voice and style in "Rolling in Foaming Billows." The tenor work was shared by Mr. T. W. Bishop and Mr. H. Deayton. Miss Jessie Matthews was a safe stronghold at the organ, making light of the difficulties of the score.

**THE CITY.**—A very successful evening was enjoyed at the City Temple, by some 400 or 500 people, on

April 30th, when the Annual Soirée Musicale arranged by the choir took place. The choir orchestra played selections of music, and the choir contributed *Fanning's* "Song of the Vikings," *Haydn's* "Toy Symphony" was remarkably well rendered. A competition for representations of the titles of plays caused great amusement. A series of musical tableaux, under the direction of Mrs. Vaughan Weaver, were exceedingly well staged, and gave great delight. A dramatic representation of a scene from "Faust," by Miss Maude Willby, was received with acclamation. During the evening Mr. Campbell, on behalf of the choir, asked Mrs. Weaver to accept a pair of vases as a mark of appreciation for the trouble she had taken in preparing the series of tableaux.

### PROVINCIAL.

**ACCRINGTON.**—On Saturday, May 8th, there was an interesting gathering of past and present members of Willow St. Baptist Sunday School Choir and friends to recognise the valuable services rendered by Mr. Richard Broughton as secretary and treasurer, and also a member of the choir for more than forty years, by presenting him with his portrait and an illuminated album. The presentation of the portrait was made by Mr. Robert Hacking, a veteran member of the choir. Mr. Richard Spiers presented the album. Both gentlemen spoke in glowing terms of the work done by Mr. Broughton. In responding, Mr. Broughton, who spoke with deep emotion, referred to his forty years' work in the choir, and went on to say that he never knew a choir where there was greater harmony, greater concord, and greater affection one for another than there had been all these years in their school choir. He had great pleasure in accepting the gifts, because he felt they represented their kindly feeling towards him and also their generous recognition of any services he had been able to render. He would treasure their gifts very much indeed.

**BOLTON WOODS.**—The Anniversary Services of the Wesleyan Sunday School were held on May 3rd, when sermons were preached morning and evening by the Rev. J. Hanby, of Dewsbury. In the afternoon the children's cantata, "The Children's Saviour" (*J. S. Witty*), was rendered by the choir and children. The music was greatly enjoyed by the large audience. A number of children, very little ones, sang "Jesus, the children are calling," and "Oh, what can little hands do," very sweetly, three little mites taking the solo parts, and singing very clearly and distinctly. The choir gave a spirited rendering of the more difficult part of the music, and Mr. John S. Witty (the composer), who conducted, is to be congratulated on having produced a very suitable cantata for Sunday School anniversaries. Mr. Alfred Ayrton presided. At the morning service the choir sang very devotionally "Te Deum" (*Jackson*), and at the evening service, in addition to one or two special pieces by the children, the choir gave the new anthem, "Lord, I my vows to Thee renew" (*J. S. Witty*); the choral march, "Lift the Gospel banner," and "Hallelujah Chorus" (*Handel*). Miss Pattie Barber accompanied with taste, and Mr. John S. Witty conducted. The collections amounted to over £14, being an advance on last year.



**BRIERFIELD.**—The Wesleyan Choir, augmented to fifty voices, gave a performance on May 1st of the Cantata, "Ode to a Skylark" (*Shelley*), by Mr. J. Armistead, Mus. Bac. (Oxon), F.R.C.O., A.R.C.M., for tenor solo, chorus, strings, and organ. Mr. J. E. Walmsley was the soloist, and the composer conducted. Other instrumental and vocal items were also given, including the Andante and Finale from *Mendelssohn's* Trio in D minor, played by Miss L. Thompson (violin), Mr. J. Armistead (piano), and Mr. A. Winterbottom (cello).

**BRUTON.**—The new two-manual organ recently erected by Messrs. Griffin & Stroud, of Bath, in the Wesleyan Church, was opened by Mr. Arthur Clements, organist of the Parish Church, whose well-selected programme gave every opportunity for those present to judge the capabilities of the new instrument. Proceedings commenced with a dedication service, the Rev. T. F. Lockyer, B.A., of Bath, preaching a suitable sermon. After tea, Mr. Clements gave an hour's recital, and in the evening there was a crowded gathering. Mr. C. Martin, of Gillingham, presided, and the Rev. L. Thomas (Supt.) gave a brief report. Mr. Clements was again on the stool, and played six pieces. Miss Clare Leach Lewis, L.R.A.M., of Margate (soprano), contributed three delightful solos, including Coleridge-Taylor's "The Easter Morn," and Mr. Kendall, of Exeter (bass), sang three fine solos. The choir—which included the Congregational Church choir—sang the anthems, "O for a closer walk" (Foster), Miss Stroud singing the soprano solo; and Wesley's "Blessed be the God and Father." On the following Sunday there were special services, the Rev. C. Penney Hunt, B.A., of Westminster, preaching. Mr. Popplestone, of Bath, was at the organ all day, and gave a short recital after the evening service, solos being sung by Miss Stroud and Mr. Howard Jones. On a later Sunday the organist for the day was Mr. Maloney, of Gillingham, and at the evening recital solos were given by Miss Irene Gass and Mr. T. A. Jones. The new instrument is a very useful one, with 4 stops on Great, 6 on Swell, with tremulant, and 2 stops on Pedals. The case is of oak, and the organ is a very effective addition from an ornamental point of view. The cost was £250, of which Mr. Carnegie has promised £125.

**BURY ST. EDMUNDS.**—Mrs. Gibbins, the organist of Garland Street Baptist Church, has been presented with a brooch, gold bracelet, and an address, in recognition of her services.

**CASTLE CARY.**—A very excellent sacred concert was recently given in the Congregational Church, when the choir, with the assistance of some friends, gave a very creditable rendering of Mendelssohn's cantata, "Lauda Sion," with organ and string band accompaniment. Miss Irene Gass sang the soprano solo work, and was associated with Miss Winnie Stroud, Mr. Howard Jones, and Mr. George Gass in the quartets. Part II. consisted also of Mendelssohn items, and included "O rest in the Lord," by Miss Trixie Bennett; "Lord God of Abraham;" "O for the wings of a dove," by Miss Lilian Martin; "I waited for the Lord," by Miss W. Stroud and Miss B. V. Bennett; and two numbers from the "Lieder ohne Worte" as violin solos, by Miss Lettice Coombs; the concert concluding with a capital rendering of "How lovely are the messengers." The singing of the choir was excellent, and the programme was in the hands of Mr. D. J. Gass, the choirmaster, who conducted.

**FOLKESTONE.**—On Tuesday, April 27th, an excellent concert was given in the Town Hall, the programme

being almost entirely made up of Welsh music. The entertainment was provided by the Tontine Street Congregational Choir. There was a chorus of thirty-eight voices, and the ladies were all attired in the Welsh national costume. There was an exceedingly large attendance, and the Mayor and Mayoress were present during the greater part of the time. Great praise is due to Mr. F. C. Lepper, the conductor, who must have worked strenuously to bring the choir up to the mark of perfection to which it has attained. The singing throughout was most praiseworthy. The soloists were Misses Horan, Gwendolen Burgess, L.R.A.M., and Messrs. E. H. Clerc and Douglas Spain, all of whom received much applause for their efforts. Mrs. D. Winton Charteris played two violin solos in excellent style. Mrs. Longley was an efficient accompanist. About £25 was cleared for the church debt fund.

**GARGRAVE (YORKS.)**—Sunday, May 16th, was a great day. The Wesleyan Choir (augmented) gave a nice rendering of the cantata, "From Manger to Cross" (*J. S. Witty*). Assistance was given by Mr. Rodwell's orchestra, from Skipton. The principals—Mrs. W. Parker, Mrs. Pennington, Mr. Walter Parker, and Mr. Alfred Wood—rendered fine service. The composer, who officiated at the pianoforte, said that the quartet was the best he had yet heard in the work. Mr. Ben Walls, the conductor, had his forces well in hand; he has a good, clear beat, and is enthusiastic to a degree. We heartily congratulate him.

**NORTHAMPTON.**—Mr. Handel Hall, the organist and choirmaster of Doddridge Chapel, has been presented with an ebony baton by the members of his choir.

**OUTLAKE, HUDDERSFIELD.**—On Sunday, April 25th, the Anniversary Services in connection with Bethel United Methodist Church were held, when sermons were preached by Rev. A. Colbeck, of Halifax, morning and evening, and special music was rendered by the choir. In the afternoon, a musical service was given by the choir, at which the soloists were—soprano, Miss Minnie Ainley (Sunderland Medallist); contralto, Miss Ethel Hoyle; bass, Mr. J. Burkinshaw; organist, Mr. J. H. Noble. The various items were much appreciated, the singing throughout being very good.

**REETH.**—The choir of the Congregational Church (Rev. R. Wendol Jones) competed in five classes at the Wensleydale Tournament of Song, and were successful in winning five prizes, two firsts and three seconds. The prize quartette, of which the pastor and his wife are members, were awarded first prize, and Mr. Jones further won first prize for solo singing at first sight, being awarded 18 marks out of a possible 20. The prizes have been generously handed over to the heating apparatus and renovation fund.

**RIPON.**—Mr. Charles Wray, the organist of the Congregational Church, has been presented with an ornolu clock on the occasion of his marriage.

**WINDSOR.**—At the recent Berks, Bucks, and Oxon competitive Musical Festival, the Congregational Church Choir was the only entry for Mixed Choirs from Churches or Chapels. But so well did the singers acquit themselves that they were awarded the prize.

#### COLONIAL.

**PRETORIA.**—Mr. H. Newbould, Mus. Bac., F.R.C.O., is giving a series of Organ Recitals in the Wesley Church, in commemoration of the Mendelssohn Centenary.

## Recital Programmes.

**BIDEFORD.**—In Wesleyan Church, by Mr. Purcell  
James Mansfield, F.R.C.O. :—

|                                          |               |
|------------------------------------------|---------------|
| Overture to "Cavalleria Rusticana" ...   | Mascagni      |
| Capriccio in B flat ...                  | Capocci       |
| Fantasia Pastorale—"The Storm" ...       | Lefebure-Wely |
| Trolldans ...                            | Grieg         |
| Variations on an American Air ...        | Flagler       |
| Marche Solennelle ...                    | Mailly        |
| (a) Pastorale Fantastique, Op. 5 ...     | Mansfield     |
| (b) Impromptu in G minor, Op. 6 ...      |               |
| Prelude and Fugue on the name "Bach" ... | Liszt         |

|                                                  |           |
|--------------------------------------------------|-----------|
| Overture to "Zampa" ...                          | Hérolde   |
| Caprice in B flat ...                            | Botting   |
| Marche Militaire ...                             | Gounod    |
| Chœur Triomphale ...                             | Hackett   |
| (a) Pastorale—"To a Wild Rose" ...               | MacDowell |
| (Op. 51, No. 1) ...                              |           |
| (b) Maestoso—A.D. MDCXX. ...                     |           |
| (Op. 55, No. 3) ...                              |           |
| Variations and Finale on "God save the King" ... | Riuck     |

**BRUTON.**—In Wesleyan Church, by Mr. Arthur  
Clements :—

|                                      |              |
|--------------------------------------|--------------|
| Overture to Occasional Oratorio ...  | Handel       |
| Larghetto in F sharp minor ...       | Wesley       |
| Cantilena ...                        | Peace        |
| Fantasia in F ...                    | Best         |
| Andante and Allegro ...              | F. E. Bache  |
| Cantilene in A flat ...              | Wheeldon     |
| Melodie in E ...                     | Rachmaninoff |
| Legende and Finale ...               | Faulkes      |
| Toccata ...                          | d'Evry       |
| Pastorale in C ...                   | Wéby         |
| Prayer and Cradle Song ...           | Guilmant     |
| Allegro in D ...                     | Haydn        |
| Allegretto in E flat ...             | Wolstenholme |
| Jerusalem the Golden (with var.) ... | Spark        |

**CLAPHAM.**—In Broomwood Rd. Wesleyan Church,  
by Mr. Allan H. Brown, A.R.C.O. :—

|                                                       |             |
|-------------------------------------------------------|-------------|
| Grand March from "The Mastersingers of Nuremberg" ... | Wagner      |
| The Grail Scene (Finale of Act 1, Parsifal) ...       | Wagner      |
| Chant Sans Paroles ...                                | Tchaikowsky |
| Overture Solennelle "1812" ...                        | Tchaikowsky |
| Overture to "Tannhäuser" ...                          | Wagner      |
| Introduction to the 3rd Act of Lohengrin ...          | Wagner      |

**HECKMONDWIKE.**—In Upper Independent Chapel,  
by Mr. J. W. Burnley :—

|                                                    |                        |
|----------------------------------------------------|------------------------|
| Overture ("Stradella") ...                         | Flotow                 |
| (Violoncello, Harp, and Organ)                     |                        |
| Andante with Variations (F major, Op. 17) ...      | W. T. Best             |
| Adagio and Scherzo from the Fifth Organ Sonata ... | Guilmant               |
| Toccata and Fugue (D minor) ...                    | Bach                   |
| Song, "The Fisher Maiden" ...                      | Meyerbeer              |
| Andante Pastorale ("The Light of the World") ...   | Sir Arthur S. Sullivan |
| Concert Fantasia on Scottish Melodies ...          | A. L. Peace            |

**BUCKHURST HILL.**—In Congregational Church,  
by Mr. William G. Parkyn :—

|                       |              |
|-----------------------|--------------|
| Overture to Eli ...   | Costa        |
| Romance in D flat ... | Lemare       |
| Grand Chœur ...       | Salomé       |
| Allegretto ...        | W. G. Parkyn |
| Offertoire, No. 6 ... | Wely         |

**MANOR PARK.**—In High Street North Congrega-  
tional Church, by Mr. Leonard C. F. Robson :—

|                                                         |                |
|---------------------------------------------------------|----------------|
| Allegro Symphonique ...                                 | Salomé         |
| Concert Toccata ...                                     | F. W. Holloway |
| Stimmungsbilder Paulus ...                              | Otto Malling   |
| Serenade (from an Arcadian Idyll) ...                   | Lemare         |
| Requiem Æternam ...                                     | Basil Harwood  |
| Allegro Moderato ("The Cuckoo and the Nightingale") ... | Handel         |
| Finale alla Marcia ...                                  | Stainer        |

**MIDDLETON.**—In Salem Congregational Church,  
by Mr. W. Lawton :—

|                                           |           |
|-------------------------------------------|-----------|
| Toccata in F major ...                    | Bach      |
| Salut D'Amour ...                         | Elgar     |
| Berceuse ...                              | Gounod    |
| March Celebre ...                         | Lachner   |
| Grand Symphony, No. 1 ...                 | Guilmant  |
| Mariner's Hymn ...                        | Luz       |
| Overture, "William Tell" ...              | Rossini   |
| Prelude and Fugue in D ...                | Bach      |
| Scherzo in F ...                          | Hoffman   |
| Spring Song ...                           | Lemare    |
| Organ Concerto—Cuckoo and Nightingale ... | Handel    |
| Fantasia, "Hanover" ...                   | Dicks     |
| Berceuse ...                              |           |
| Festival March ...                        | W. Lawton |
| Fanfare ...                               | Ascher    |
| Military March ...                        | Wely      |
| Overture, "Tannhäuser" ...                | Wagner    |

**NOTTINGHAM.**—In Halifax Place Chapel, by Mr.  
Mr. C. E. Blyton Dobson, A.R.C.O., L.R.A.M. :—

|                         |          |
|-------------------------|----------|
| Fantasia ...            | Lyon     |
| Melody in D ...         | Wetton   |
| O worship the King ...  | Dicks    |
| Contemplation ...       | Mailly   |
| Allegro molto ...       | Shinn    |
| Reverie ...             | Sturgess |
| Impromptu ...           | Burgess  |
| Andantino in D flat ... | Lemare   |

**PRETORIA.**—In Wesley Church, by Mr. H. New-  
bould, Mus. Bac., F.R.C.O. :—

|                                          |             |
|------------------------------------------|-------------|
| Sonata, No. 1, in F minor ...            | Mendelssohn |
| Allegro Moderato—Adagio.                 |             |
| Andante recitativo—Allegro assai vivace. |             |
| Lieder ohne Worte—a. No. 48 in C } ...   | Mendelssohn |
| b. No. 22 in F }                         |             |
| War March of the Priests (Athalie) ...   | Mendelssohn |
| Largo from Symphony ...                  | Dvorak      |
| Fantasia, "O Sanctissima" ...            | Luz         |
| a. Invocation ...                        | Guilmant    |
| b. March on a Theme by Handel ...        |             |

MAYFIELD.—In the United Free Church, by Mr. J. Stephen:—

|                       |     |     |            |
|-----------------------|-----|-----|------------|
| Intermezzo in D flat  | ... | ... | Hollins    |
| Triumphal March       | ... | ... | Lemmens    |
| A Sunset Melody       | ... | ... | C. Vincent |
| Amen Chorus (Messiah) | ... | ... | Handel     |

SOUTHPORT.—In Birkdale Congregational Church, by Mr. W. Silkstone Dobson, L.R.A.M., L.Mus., T.C.L.:—

|                                              |     |     |             |
|----------------------------------------------|-----|-----|-------------|
| Sonata in B flat, No. 4                      | ... | ... | Mendelssohn |
| Theme, with Variations, in A minor           | ... | ... | Faulkes     |
| Prelude and Fugue in D major                 | ... | ... | Bach        |
| Toccata in B minor                           | ... | ... | Boëly       |
| Andantino                                    | ... | ... | Chauvet     |
| Marche Solennelle                            | ... | ... | Mailly      |
| Larghetto, with Variations, in F sharp minor | ... | ... | Wesley      |
| Grand Chœur in C major (No. 2)               | ... | ... | Hollins     |

TORQUAY.—In Belgrave Church, by Dr. Orlando A. Mansfield:—

|                                                                 |     |     |                 |
|-----------------------------------------------------------------|-----|-----|-----------------|
| Spring Greeting (in G)                                          | ... | ... | N. H. Allen     |
| Festival Prelude in C                                           | ... | ... | Dudley Buck     |
| Pâques Fleuries (Palm Sunday)                                   | ... | ... | Alphonse Mailly |
| Double Chorus, "The Horse and his Rider"                        | ... | ... | Handel          |
| Aria, "My faithful heart rejoiceth"                             | ... | ... | J. S. Bach      |
| March on a Theme from Handel (Homage à Thalberg), Op. 15, No. 2 | ... | ... | Guilmant        |

## Staccato Notes.

Tetrazzini made her reappearance at the Opera House on May 1st.

The Suffragettes now have a drum and fife band of twenty-one performers.

The five year old son of Mr. J. Clifford, Harrogate, has been conducting an orchestra.

The late Lord Burton paid £1000 for a piano which was recently sold by auction for 76 guineas.

The second East London Competitive Musical Festival, at the People's Palace, was a great success.

Mr. Max Reger made his first appearance on a London platform on May 10th. His compositions were received favourably.

The Berks, Bucks, and Oxon Competitive Festival was held at Windsor, when some excellent performances were heard.

The Philharmonic Orchestra, under Herr Arthur Nikisch, gave a magnificent performance of Elgar's new Symphony, on the 12th ult.

The seventh annual Festival Concert of the South East London Choral Union was held on May 15th, when 400 vocalists and 80 instrumentalists took part, with much success.

Wassili Safonoff, the Russian conductor, secured a remarkably fine interpretation of Tchaikowsky's Fourth Symphony from the London Symphony Orchestra on May 1st.

Massenet retires to rest at eight o'clock every night, and rises at 4 a.m., when he commences work. At 10 o'clock he deals with his correspondence and other general matters.

The Congress in connection with the commemoration in Vienna of the centenary of Haydn's death, was held on the 25th ult. Papers were to be contributed by Sir Alexander Mackenzie, Sir Hubert Parry, Sir C. V. Stanford, Sir Frederick Bridge, Dr. W. H. Cummings, Mr. Granville Bantock, Professor Niecks, Professor Prout, and Mr. Barclay Squire.

## Correspondence.

### WHICH CHOIR WON?

To the Editor, of the "Musical Journal."

Dear Sir,—“Enquirer's” question, “Which Choir Won?” opens out a very wide and interesting subject, as most musicians agree that any given piece of music lends itself to varied expression, according to the mood, or inspiration of those who are interpreting it. Looking at the question from a contesting standpoint, however, the answer seems very clear and definite as to which ought to win.

A certain piece having been decided upon, for its tunefulness, variety of expression, and right proportion of technique, each competing choir ought to strive for the best rendering of the piece as printed; any deviation being noted, and the offending choir penalised by the adjudicator. An ideal test-piece, both for choir and conductor (and one that would no doubt appeal to Choir A) would be one entirely devoid of marks of expression, which at their best savour more of the “mechanical” than of that “higher expression” of which one of our ablest adjudicators has so recently written.

Yours, T. B.  
(Southport)

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*Edward Macdowell: A Study.* By Laurence Gilman. 5s.—This is a most interesting book dealing with the life and work of probably America's greatest musician, whose sad death, a short time ago, was a distinct loss to the musical world. Mr. Macdowell was a writer of unusual promise and ability. This volume is well written, and gives full details of his career in a very readable style.

## To Correspondents.

T.J.—Clearly it is an error. It should be a D minor chord.

F.J.B.—There ought not to be a pause at the end of the first line.

ORGANIST.—Your best plan is to speak frankly to the minister. He cannot possibly take umbrage unless he is a very unreasonable man.

C.C.M.—You must not make copies of the tune. If you do, proceedings may be taken against you.

The following are thanked for their communications:—W.F. (Cardiff), J.J.B. (Harrogate), C.T. (Newcastle), W.W.S. (Highgate), T.M. (Exeter), W.W. (Lancaster), E.D. (Norwich), S.H. (Walsall).



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DR. A. L. PEACE (Organist of St. George's Hall, Liverpool), writes:—"The collection will, I think, be found eminently useful to the average church organist."

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- Prelude.* H. Easun

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